



Gunagrāhi

The International Journal on Music & Dance

FELICITATIONS

TO

Sangeetha Kalarathna to



B. SHANKARA RAO

ARTISTE OF THE YEAR



DR. A.H. RAMA RAO

78

HOMAGE



D. Subbaramaiah

Birth Centenary Year

C. NATARAJAN WITH HIS GREAT INVENTION



THE GIANT SAARVABHOWMA VEENA

GUNAGRAHI

Wishes all its
Readers a Belated
HAPPY DEEPAVALI



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Vol. V Issue 6 November-2002

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Birth centenary tribute by B.NAGABHUSHAN

*Illustrious musician: Gana Kala Sindhu***D.Subbaramaiah** —

In the opening paragraph of his biography 'Kaleye kaayaka', Nataka Rathna Gubbi Vecranna says "My Guru is Pathaganahalli Danappaiah who is the father of D.Subba-ramaiah, the celebrated musician of Karnataka". This statement by the legendary thespian Dr.Gubbi Vecranna by itself vouches for the greatness of the illustrious musician D.Subbaramaiah.

D.Subbaramaiah was born in 1903 at Pathaganahalli, Koratagere Taluk, Tumkur district had his earlier music training under his father and a violinist of repute Danappaiah. Later on his uncle Puttanna trained him for several years. Danappaiah and Puttanna were providing

music for the dramas Company for a num-

Thus well and uncle,

gave his concert at the presence of Sri

Swamiji. Without look-

formed at the Mysore 20, The then Maharaja

mended his musical he became the

the Royal Court of countless perfor-

within and outside thralld the lovers of music for more than five decades.

Subbaramaiah was blessed with a robust and rich voice.

He used to sing in 41/2 kattai. In those days of mike less concerts his voice could reach the

entire stretch of the audience. He had a deep knowledge of both lakshya and lakshana. That is

why he could explore any raga extensively with all its nuances in tact. With a relishable combination of lakshya and lakshana he delighted the scholars and the lay man alike. The rasikas

considered his Begade and Nayaki unique. He was also called 'Begade Subbaramaiah'.

Those were the days when gramophone records invaded every household. Just at the age of 23, HMV Gramophone Company released 20 songs of Purandaradasa sung by

Subbaramaiah. A great feather in his cap indeed. 'Manuja shareera viddenu sukha', 'Udara vairagyavidu', 'Jaaiya maradante', 'Mareya beda manave neenu', 'Daari yaavudayya' were some of the songs which were on everybody's lips. He was the first person to render Devaranamas on gramophone discs and popularised it.

He was the first person to think of institutionalised teaching of music replacing the

[The versatile vocalist is remembered and regarded appropriately by one of his senior and accomplished disciple T.V.Vasantha Madhavi by founding a Trust in his name. The 'D.SUBBARAMAIAH FINE ARTS TRUST' has been successfully holding festivals and music programmes at regular intervals. The annual 'RAGESHRI SAMMELANOTSAVA' held under the aegis of the Trust for the past nine years has been an eagerly awaited event. This year's (10th) four-day music festival begins on Nov.21 at Dr.H. Narasimhalah Kalakshetra, Jayanagar.]

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From the Editor General

Reliving the past glory

One had a feast of music and dance during the recently concluded Dasara celebrations. Several Maths and temples had arranged, besides the traditional Homas and Poojas classical music and dance recitals too. The evenings provided a fine relief to the minds of the persons who attended them. It was nothing short of a boon for the artistes to perform in an ideal setting and in front of well-meaning rasikas. The devotee-rasikas could get their due share in the delightful experience created. One was reminded of the past when similar things used to happen at regular intervals. The organisers deserve to be commended for such good work.

Successful Nava Rangapraveshotsava

Perhaps for the first time in the history of classical dance in Karnataka, an unusual nine-day Rangapraveshotsava festival was held under the joint auspices of Dept. of Kannada and Culture and Sri Vivekananda Kala Kendra at Ravindra Kalakshetra and Nayana auditorium (three days). Thanks to Rani Satish, Minister of Kannada and Culture, C.Somasekhar, director, DK&C and V.Nagaraj of Sri Vivekananda Kala Kendra, the festival was successful from many points of view. The nine-day festival featured 17 dancers trained by ten Gurus. The quality of the debutantes' performance was generally above the mark. It was pleasing to see Gurus and young aspirants rising to the occasion. The unparalleled festival drove home the fact that Rangapraveshas need not be pompous and extravagant. Let such festivals increase!

A unique Bharatanatyotsava in the offing

Contribution of Karnataka to Bharatanatyas is immense and varied. The state of art and its affairs are bright and rewarding. Thanks to the Sangeet Nataka Akademi, Delhi, Jayanth Kastaur, the secretary of the Academy, Helen Acharya, the programme Officer, Pratibha Prahlad, the executive committee member of the SNA, Chitra Vishweshwaran, the noted dancer and the executive committee member of the SNA, a nine-day Bharatanatyotsava is being organised in Bangalore at Ravindra Kalakshetra from Nov.23 to Dec.1. The Dept. of Kannada and Culture led by its dynamic and visionary director C.Somasekhar has come forward to lend an active support in the organisation of the Utsava. The Utsava featuring veteran Gurus, established, seasoned and young dancers of Karnataka aims at taking stock of the development and propagation of Bharatanatyas in Karnataka. It would be a unique festival indeed.

—Karnataka Kala Sri Dr.M.Surya Prasad.

Continued from Page 4

the Gurukula method. He founded Karnataka College of Music at Shankarapura, Bangalore in 1931. The then Mysore Government recognised it with some financial grants. With an extensive syllabus and dedicated persona attention to students, the College became famous for its excellence. The products of this College have hit the headlines in the arena of Karnataka music as performers, teachers, scholars, critics etc.

Subbaramaiah set the syllabus for the Karnataka music examination Board at the beginning and continued to serve the board for more than 40 years in various capacities. He was a Sanskrit scholar too. He taught for sometime at the Sanskrit Pathashala, Chamarajpet. Utilising his profound knowledge of Sanskrit, he used to give lectures on Muthuswamy Dikshitar's krithis with reference to their intrinsic values, inner meanings, mantras, tantras and shastras.

He was conferred the title of 'Gana Kala Sindhu' at the music conference of Sri Prasanna Seetharama Mandira, Mysore in 1960. The State Sangeetha Nrithya Academy award in 1963, 'Gana Kala Kushala' from Udupi Math in 1964, 'Nadasudha Nidhi' from Nada Sudha Sangeetha Sabha are some of the prestigious awards won by him. He delivered the convocation address at Andhra Pradesh's Govt. College of Music.

Subbaramaiah passed away on 16th August 1986 at the age of 83. Veteran journalist E.R. Sethuram paid tribute by calling him 'Titan of the bygone era'. He said that with all his great achievements, Subbaramaiah was simple at heart and noble in his disposition. 'The music world has lost a Stalwart and we still feel that this loss is irreparable one'.

The versatile vocalist is remembered and regarded appropriately by one of his senior and accomplished disciple T.V.Vasantha Madhavi by founding a Trust in his name. The 'D.Subbaramaiah Fine Arts Trust' has been successfully holding festivals and music programmes at regular intervals. The annual 'Rageshri sammelanotsava' held under the aegis of the Trust for the past nine years has been an eagerly awaited event. This year's (10th) four-day festival will begin on Nov.21 at Dr.H.N. Kalakshetra, Jayanagar.

SANGEETHA KALARATHNA conferred on B.SHANKARA RAO

Veteran flautist B.Shankara Rao presided over the 34th music conference of the prestigious Bangalore Gayana Samaja. He led the deliberations in a befitting manner. The 8-day conference featured a good number of scholars and concerts by leading musicians.

B.Shankara Rao was presented with the title of 'Sangeetha Kalarathna' by the Education Minister Prof. B.K. Chandrasekhar at the Sadas. Dr.A.H.Rama Rao, the principal patron of *GUNAGRAHI* and the President of the Karnataka Gana Kala Parishath was notable among the personalities to be honoured as 'Artiste of the Year'.



Dr.A.H.Ramu Rao & Sudha Rao Page

Pavithra's neat Bharatanatyam:

Dr.K.S.Pavithra did excellently in her Bharatanatyam recital held at Nayana auditorium the Every Wednesday Cultural Evening Programme series. Pavithra combined her physical attributes with dance which was grace abounding and incorporated both technical and emotional understanding. The elaboration of the famous Dikshitar kriti "Vatapi Ganapthim bhaje" and various trisris of Lord Ganesha were artistic. She had selected a Ponnaiah Pillai varna "Mohamane" in Bhairavi raga and roopaka tala. The depiction of a nayika who is tormented by the arrows of the God of Love, established an immediate rapport with the audience. Her sundari neck movements, jathis and adavus strung in varied patterns presented with equipoise elevated the proceedings on the stage. With a change in costume

she entered the stage and provided an excellent abhinaya for a Purandaradasa pada "Aada hodalle makkalu" (ragamulika). But one missed the satwikaabhinaya in its totality. She seemed to be tired. Thankfully Pavithra came out of it. And ultimately she won the hearts of the rasikas with her neat

abhinaya for the following Aithana pada. Pavithra concluded with a Behag tillana set to Behag raga. The dance performance was enriched by a competitive orchestra comprising her Guru Dr. Vasundhara Doraswamy (nattuvanga), Guruprasad (vocal, on a couple of occasions he was not at his best), K.C.Ashwathanarayana (flute) and Hanumatha Raju (mridanga). **Sixth anniversary of Adarsha:**

The sixth anniversary of the premier Sugama Sangeetha institution "Adarsha Sugama Sangeetha Academy Trust" held at ADA Rangamandira was marked by presentation of titles and performances by the students of the Academy led by a brilliant artiste and able organiser Krishnamurthy Kikkeri along with singer-composer Vrinda Rao. Noted film music director Hamsalekha (he was presented the title of 'Adarsha Sangeetha Rathna'), Dr. Narahalli Balasubramanya ('Adarsha Sahithya Rathna'), Kodihosahalli Ramanna ('Adarsha Kannada Rathna'), V.Nagaraju (the best photographer) and J.K.Srinivasa murthy (best film actor) were the persons who were felicitated on the occasion. Another highlight of the evening was the rendition of Kannada poems by renowned poets in-groups. "Kodu deekshe inde" (Kuvempu), "Kannadavendare bari nudiya" (K.S.Nissar Ahmed) directed by Krishnamurthy Kikkeri was sung

REVIEWS

in a big group of upcoming singers. They sang in unison and with perfect understanding. Vrinda Rao had directed 'Adiya gejjie naduge' (Kuvempu) and 'Bhoomi tappida moda idda hangu' (G.P.Rajaratnam). The instrumentalists who are trained in the Academy accompanied these groups. Needless to say, the accompanists did a commendable job in adding colour to the programme. The instrumentalists also rendered a couple of film songs tuned by Hamsalekha.

Sooladi nrithya:

Ponnaiah Lalitha Kala Academy led by veteran Guru Padmini Rao is now celebrating its silver jubilee year. It is proposed to have dance recitals, lecture-demonstrations etc. through out the year. As part of the celebrations an interesting 'Sulalitha nrithya' based on the Sooladi of Purandaradasa was rendered at Yavanika by the students of Nupura under the praiseworthy direction of their Guru Lalitha Srinivasan.

Sooladi is a demanding type of composition composed by Haridasas in general and Sripadaraja, Vyasaraya and Purandaradasa in particular. Musician-scholar T.Shashi devi traced the history and evolution of Sooladis in her brief lecture.

Guru Lalitha Srinivasan had done good work on this subject. About a decade ago, she had

presented the Sooladis of Purandaradasa. This time she chose to present the Nata Sooladi by Purandaradasa. The Sooladi unfolds in a slow tempo gradually picking up the speed and ending in a captivating climax. According to the demands of the number, Lalitha had incorporated different types of charis (including marga charis), varieties of aduvus with corresponding jathis in different sapta talas like dhruva, mathya, khanda ata tala and so on. Her students Ajay Vishwanath, Antara Pandya, Malavika and Chandrika Narayan gave a creditable account of their equipment. The depiction of Dashavatara was classic. The way they negotiated the rhythm was praiseworthy. Malavika and Chandrika Narayan shone forth in the portrayal of a Devaranama "Kele Gopi" (ragamalika) and "Ranganyatake baarane" (Todi, the sahitya of this pada is like that of a Javali) respectively. Ajay was at home in translating the concluding Sunada Vinodini tillana into a fine dance language. Guru Lalitha Srinivasan (direction), B.C.Manjunath (nattavanga; his recitation of jathis was precise), Shankararaman (veena), Ashwathanarayana (flute) and Narayanaswamy (mridanga) were in their top form.

Anniah remembered/Nagaraj and Manjunath delight:

The violinist-brother-duo Mysore M.Nagaraj and Dr. M. Manjunath gave ample proof of their stature as imaginative,

discerning and versatile instrumentalists and regaled the audience at the JSS auditorium, Jayanagar. The violin duet was held on the occasion of the third death anniversary of veteran violinist A.Veerabhadraiah under the banner of Sangeetha Sudhe. Late Veerabhadraiah's family members and the Sharana Sahitya Parishath deserve to be commended for the manner in which the programme was organised and held. Glowing tributes were paid to Anniah, as Veerabhadraiah was fondly known in the Karnatak music circle. Renowned scholar Prof. S.K.Ramachandrarao, A.V.Anand and Bangalore K.Venkataram spoke on the loveable personality of Veerabhadraiah who came to be known as 'the king of strings'.

Astounding expertise, sensitive tonal purity and perfect intonations were the unfailing ingredients of the Nagaraj and Manjunath's highly successful recital that followed. The most popular krithi in Bahudari raga 'Brova bharama' was the opening krithi. The fast-tempo swaraprastara made compelling listening. The long spell of swaras for the krithi found them in their elements. Their subsequent rendition of Thyagaraja's 'Rama mayinti daaka' (Asaveri) was moving with the right kind of oscillation of the gamakas. Shyama Sastry's 'Marivere' (Reetigowla) with chittaiswaras was good choice and pleasant rendition too.

The sahitya bhava was in tact.

Though they could have done better with a little slower pace, the rendition of Amrithavarshini had a lightning effect. The raga and the krithi 'Sudhamayi' flashed on the stage with a cascade of enticing phrases. The pentatonic raga glowed in all its splendour and scholastic details. The evenly matched brothers outwitted each other in the creation of joyful musical ambience. There was a perfect unity of thought, action and skill in their more than 150-minutes' recital.

The exposition of Kapi was well conceived and brilliantly executed though it could have done with a little more reposefulness. The time-tested sancharas in a mix of madhyama and mel-kaala phrases and birkas mirrored the raga's enchanting facets sharply. Nagaraj's alapana laid a formidable foundation for an artistic edifice of the raga. Manju also joined his brother in an automatic action. He picked up the cues of his brother with great anticipation and instantly rounded off the sketching of the raga with captivating sangathees. The krithi 'Intha sowkhyaa' was ornamented with all the manodharmic exercises. The appropriate kala pramana fell pleasantly on the ears. Anur Anathakrishna Sharma and A.V.Anand supported the recital on two mridangas in an energetic and effective fashion.

Classical Kanyakumari:

Another solo violin recital by seasoned violinist Kanyakumari at Ramana Sudha Cultural Hall, Sri Ramana Maharishi Academy for Blind held under the auspices of Ramana Sudha Charitable Trust had both classical vigour and artistic punch. The Trust led by a noted academicien cum philanthropist Dr.A.H.Rama Rao and his wife Sudha Rao has been doing yeoman service by arranging music recitals by famous artistes for the benefit of the visually impaired inmates of the Academy on every last Wednesday of the month for more than five years. That Kanyakumari is an experienced artiste both as a soloist and as an accompanist was proved to the core. Her disciple Kannan provided the second fiddle. With young and energetic V.Praveen on mridanga, expert khanjira player B.N. Chandramowli on khanjira and sensitive B.Rajasekhar on morsing as her accomplished accompanists, Kanyakumari shone forth throughout her recital. She demonstrated her full control over her specially designed white-coloured violin fitted with in-built sound amplification gadget. The soft and deep notes on the notes were melodious. Her bowing was also meaningful bringing out the sahitya bhava in full. Her fingers jumped from one octave to the other with ease and poise. The shruti-aligned and delicate tone of the violin endeared itself to the

listeners. The Sri raga pancharathna krithi 'Endaro Mahanubhavulu' was majestic. Kanyakumari and Kannan delighted the audience by rendering its swaras and sahitya in a rewarding manner. 'Garuda gamana' was crisp and kept up the lively tempo of the recital. She seemed to have reserved her all round mastery for the presentation of Kharaharapiya with raga, sahitya and swaravinyasas. The clarity of the text of the Thyagaraja-song 'Chakkani raja margamu' and variety in swaras marked the rendition. Before concluding her recital she rendered 'Krishna nee begane baro' and other canticles.

Rudrapatnam brothers regale:

It is always a delight to hear to the music of Rudrapatnam Brothers—R.N.Thyagarajan and R.N.Taranath of Mysore. In the vocal duet held under the joint aegis of Hamsadhwani Creations led by singer M.S.Sheela and her husband Ramaswamy and Ananya at the latter's auditorium, the vocalists were able to present some of the best features of the melodies they chose to sing. They performed on the first day of the two day third anniversary celebrations of Hamsadhwani Creations. And the concert which was held a week before the start of the Dasara festivities served as a grand reception to the Goddess. For, the vocalists had dedicated their recital for the exclusive rendition of krithis on Devi. There was a harmonic blend of

manodharmas, pathaantharas, scholarship and expertise in their duet singing. The singers were able to present a rich variety of classical music with adequate responses from their accompanists S.Seshagiri Rao (violin), C.Cheluvaju (mridanga) and M.A. Krishnamurthy (ghata). Rudrapatnam Brothers' exposition of a unique Bhoga Vasantha raga for a Jayachamaraja Wodeyar's krithi 'Amba Sri Rajarajeshwari' was exemplary. Alapana in the shadhaba raga Sriranjini by Taranath and the singing of a rare Dikshitar krithi 'Sri Dum Durge' was at once authentic, true to tradition, giving nothing away to the popular taste and couched in the choicest graces and embellishments. Thyagarajan proved his class when he delineated Dharmavathi for another Dikshitar krithi 'Paramdhamavathi'. Goddess Tulasi was eulogised through Thyagaraja's famous krithi 'Tulasamma set to Devagandhari raga.

One was astonished and delighted to hear a rare raga called Harinarayani. This is derived from Kharaharapiya. One has to be very alert in dealing with this raga. For, this has a close affinity with Rudrapriya raga. If you sing pa ma da ni sa, you will get Harinarayani and if sung without madhyama that is, pa da ni sa there appears Rudrapriya. Muthiah Bhagavata's 'Devi Sri Mahalakshmi' was sung in a telling manner. The artistes reached

the acme of their talent and scholarship in presenting a well-nuanced Saveri. As expected, Mysore Sadushivarao's 'Sri Kanchi Kamakoti peetha' was rendered in a leisurely gait and their manodharina became vibrant in its ornamentation. Shyama Sastry's 'Karunajuda' in Sri raga was another gem of the concert agenda.

Flutist Chaithanya charms:

Young Flutist C. Chaithanya Kumar demonstrated his instrumental prowess with full confidence. The presentation of 'Srimannarayana' (Bhowli, Annamacharya kriti) and a raga, tana and pallavi ('Paramu dayanidhe ninne neru nammiti Sadushiva pahitana') in Shuddha Saveri raga and khandu tripata tala vouched for his aesthetic and artistic abilities.

Striking duet:

The vocal duet by R.K. Padmanabha and D.V. Nagarajan was on the predictable lines. Padmanabha took the artistic lead while Nagarajan annotated the renditions with the aesthetics. The duet led by Padmanabha was striking and impressed the rasikas. After saluting the Lord Ganesha through 'Siddhi Vinayakam', the concert took wings in creating a lively musical atmosphere. 'Sri Venkatagireesha' (Suruti), a detailed Varali for 'Mamava Meenakshi' with neraval at 'Shyame' drew the thunderous applause from the rasikas. Padmanabha's single breath cre-

ations thrilled the audience. 'Dwaithamu sukham' (Reetigowda) lent the real happiness of bhava and raga. The highlight of the duet was a raga, tana and pallavi (Samaganalolapaala Gopala, chaturashra tripatala) in Todi raga. RKP's atimandra sthayi sancharas were commendable and with the same ease and flow he covered the other tristhais. During the course of the tana one was thrilled with his varieties of tanas including Ghanta and Shankha tanas reminding one of the veteran vocalist Titte Krishna Iyengar of Mysore. Young H.N. Bhaskar (violin), Bombay Balaji (mridanga) and M.A. Krishna murthy (ghata) enriched the recital with their seasoned accompaniments.

Prof. Vishweshwaran captivates:

One of the leading exponents of veena and an artiste known for varied abilities Prof. R. Vishweshwaran of Mysore enthralled the audience at Bangalore Gayana Samaja with his outstanding veena recital. Aptly and dexterously accompanied by PG. Lakshmi-narayana (mridanga) and G.S. Ramanujam (ghata) Vishweshwaran distributed the sweet results of his hardwork, in-horn musical acumen and research to the lovers of music. It is worth noting that his style of veena play is based on gayaki (vocal music). Though the electronic gadget aided him, he was never harsh and vociferous. He combined his ingenuous artistry with the aesthetics of Karnataka

music. It seemed as though the melody and rhythm were at his beck and call. And as if the strains of music followed the course shown by the veena maestro with his right hand. "Aadaddella olite anyitu" by Parandradasa set to Kamavardhini raga made one glued to their seat. The raga and sahitya bhavas merged and emerged in an enjoyable combination. The drafting of the majestic raga Devugundhari on a wide canvass suffused with details. He has several compositions with 'Vishweshwara' as his ankitha to his credit. He rendered one of his meritorious compositions "Antarangamani telisi padani" in an effective manner. This composition proved his abilities as a skilful composer. The various sections of the composition were meaningfully connected with the pallavi.

The notable stage of the veena recital was the presentation of a Mysore Vasudevacharya-kriti "Sankarshana maam palaya" in Abhogi raga. The point of particular interest was the elaboration of the raga for about 10 to 12 minutes, without the use of a single meettu (striking of the instrument). To produce sound on the veena meettus are very much necessary. What is breath and voice to a vocalist, bowing to a violinist are meettus to a veena player. But Vishweshwaran's accomplishment of holding the attention of the rasikas without jeopardizing the raga bhava was something unparalleled and unique.

Only his left-hand fingers moved on the frets and the raga roopa followed the course directed by him with his right hand which waved in the air. It was a tremendous technique of instrumental play. The continuity of the sound was totally in tact. He reached an important landmark of his recital by delineating Kamhhoji for a raga, tana and pallavi. The tanumalika comprised mainly Hindusthani ragas like Lalith, Marubehag and so on. He sang and introduced his own pallavi "Pavani Palini matjanani pahi Trishoolini Kapalini" (in trishra tripude and mishra gati with an aetha cdduppu). His own tillana in Kapi raga in aetha graha and his favourite composition by Narasi Mehtha "Vaishnava janato" (Khamach) were the other relishable items of his concert-agenda.

SVN Music Academy's first anniversary:

The first anniversary of the SVN music academy was celebrated as Navarathri music festival at SSMRV auditorium. Top ranking musicians provided a sumptuous musical feast to the lovers of music. The combination of accompanists for the main artistes was praiseworthy.

Srikanthan at the helm of affairs

Veteran vocalist R.K. Srikanthan was at the helm of affairs in his vocal recital with his son R.S.Ramakanth also joining him in equal measure. It is always a delight to hear to Srikanthan. This octogenarian refined singer has maintained an astonishing

voice which at once melodious and is capable of any mathematical maneuvers. Right from the word go he took the audience along with him. The Vasantha varna and the Muthuswamy Dikshitar's krithi "Varasiddhi Vinayakam" (Nata) laid a firm and highly classical foundation to the concert. The list of songs that he chose to present had a fine alignment of ragas, krithis and Vaggeyakaras. Jayachamaraja Wodeyar's Hamsavinodini composition "Saraswathim Bhagavateem" (mishra jhumpu) and Subharaya Sastry's "Junani nimuvina" (Reetigowla) were the examples of pure Karnatak classicism and tradition. Raga alapana and swaras shared by both Srikanthan and Ramakanth in Hindola was an elevating experience indeed. Dikshitar's "Neerajakshi Kamakshi" confirmed the design of the raga swaroopa. Thyagaraja's "Nannai kanna talli" (Sindhu Kannada raga; a junya raga of 28th Melakartha Harikamhhoji) was sung in a telling manner. The grand gait of Dwijavantbi for "Akhilandeswari" was impressive. Shyama Sastry's "Palimchu Kamakshi" (Madhyamavathi) was yet another gem-item of the recital.

Able Aruna Sayeeram:
Aruna Sayeeram regaled the avid audience with her effective artistry and musical equipment. I was reminded of the great vocalist Pattimma on several occasions. There was a solidity of

phrasing and the vilamba kala that Aruna had adapted was rewarding. The Nata, Kedara and Kalyani (Oottukkadu Venkata subbaiyer's composition) compositions vouched for her seasoned musicianship. She sang bhajans, ahangas and padas in different languages including Marathi. The highlight of her recital was the rendition of a raga, tana and pallavi. With Nafina Mohan as her efficient violin accompanist. Aruna evoked mixed reactions in its rendition. She sang raga and tana in Madhyamavathi with some pleasing phrases. Tristhayis were covered with ease and poise. There was ebb and flow of music. She began with the pallavi BhagyadaLakshmi baarumma namrammanee, the first line of the Purandara dasa pada. After short mathematical flourishes, she switched over to ragamalika swaras. But everytime she sang a raga she replaced the sahitya with the names of the Ashta Lakshmis. Thus Todri (Adi Lakshmi), Kuranji (in madhyama shruti, Dhanya Lakshmi), Athana (Dhairya Lakshmi), Mohana (Gaja Lakshmi), Sahana (Santhana Lakshmi), Ranjana (Vijaya lakshmi), Bhairavi (Ishwarya Lakshmi) and Lalitha (Dhana Lakshmi) were used to eulogize different Lakshmis. Aruna sang the first line of the prominent krithis in the ragas like Kuranji (Ksheeradhhi kannike) and Lalitha (Hiran mayeem) along with the Ashta Lakshmi sahitya. She rounded off her exercise by singing all the ragas in a single string. ○

A Unique Addition

THE SARVABHOWMA VEENA

Veena, the most ancient instrument since the Vedic times occupies a prime place in the realm of classical music. It has gone through various modifications since then.

Karnataka Kala Sri C.Natarajan, manufacturer of musical instruments with a rich experience of over 35 years and the proprietor of Shiva Musicals



Bangalore -560003, thought of creating a huge Veena (10 feet in length), probably the first of its kind in the world, with some rare and unique features. According to him, he got inspired by

Saraswathi, the Goddess of Knowledge and wisdom and has ventured to manufacture this instrument made of single wood. This

Veena is not only special with respect to its size but also from the spiritual and aesthetic dimensions. The breastplate of the main resonator (kodam) has beautiful carved figures of Goddesses Laxmi and Saraswati on either side. Lord Ganesha too finds His place

appropriately near the anchor. The most meaningful first line 'Endaro Mahan ubhavulu andariki vandanamu' of Thyagaraja's immortal Sri raga pancha ratha krithi is prominently displayed. On either

side of the resonator one finds the carvings of the Musical Trinity Thyagaraja, Muthuswamy Dixitar, Shyama Shastri and

the celebrated saints Purandaradasa, Kanaka Dasa and Sri Raghavendra Swamy. Apart from these, below the anchor we have

the cosmic dancer 'Nataraja'. The neck portion consists of Goddess Rajarajeswari, Lord Muruga and Lord Anjaneya. The bridge is also designed in a special

aesthetic way, in the form of Elephants.

Then on the right side of the Dandi, we find the representation of seven animals starting from Peacock Bull, Goat, Kancha, Cuckoo, Horse and Elephant whose calls represent the natural seven notes or the Sapthagaras. On the left side one finds the pictures of the presiding Deities of the primordial seven notes like Agni, Brahma, Saraswati, Shiva, Vishnu, Ganesha and Surya along with the seven colours, depicting the aesthetic sense of the artist. The mela (12mm brass rods) are traditionally mounted on the wase platform.

Carving on the yali or the end portion of the Veena depicts the Map of India with the tri-colour, representing our eternal values and culture. Thus, considering all the above features, this Veena is indeed an unique contribution to the musical world.

A comparison of the technical details

Sl.No.	Details	Conventional Veena	Sarvabhowma Veena
1.	Length	132cms	305cms
2.	Width (Kodam)	36cms	76cms
3.	Height (Kodam)	33cms	74cms
4.	Dimension (Kodam)	115cms	225cms
5.	Length of Dandi	62cms	128cms
6.	Mela	6mms	12mms
7.	Weight	10Kgs	70Kgs

Left Stand (Burude)

1.	Height	23cm	46cms
2.	Dimension	82cm	144cms

Sangeet Sammelan Concerts

Here is the broadcast schedule for the Karnatak Music Concerts. All concerts will be broadcast between 10.00 PM and 11.00 PM IST.

Date of Broadcast	Artiste
16th November	Tiruvizha Jayashankar – Nagaswaram
18th November	Sugantha Kalamegham – Vocal
20th November	T.S. Sankaran – Flute
22nd November	Sanjay Subrahmanyam – Vocal
25th November	M. Chandrasekharan – Violin
27th November	T.N. Seshagopalan – Vocal
29th November	Kalyani Lakshmi Narayana – Veena
1st December	C. Saroja and C. Lalitha – Vocal
5th December	A. Durgaprasad (Gottuvadhyam) and B.V. Balasai (Flute) – Duet
7th December	O.S. Thiagarajan – Vocal
9th December	Anayampatti Ganesan – Jalatarangam
12th December	Manda Sudharani – Vocal
14th December	K.S. Gopulakrishnan – Flute
16th December	Dr. R.N. Sreelatha – Vocal
19th December	A. Kanyakumari – Violin
1st December	M.S. Sheela – Vocal



E.Seshadri Page

MUMBAI MEETS

Six hours' of sensational music from Teen Deviyani

Paneham Nishada had organised a six hours of music concerts by three of India's most familiar female vocalists. Kishori Amonkar, Girija Devi and Parveen Sulthana sang at the Shanmukhananda Hall on the Gandhi Jayanthi Day. One was happy to listen to late morning and afternoon ragas from them which is a rarity.

Parveen Sulthana was superb in the elegant delineation of Miyan-ki-Todi. The vilambit 'Ani tera him naam jap karo' was enjoyable. A short piece in Ambika Sarang and a bhajan was sung with effortless ease. Mohd. Dholpuri (harmonium) and Mukund Rajdeo (tabla) provided a perfect foil.

Veteran Girija Devi began with an immaculate khayal in Jaunpuri. She enthralled the audience by singing a tappa, a thumri in Mishra Pilu and Jhoola. Purushottam Walwalkar (harmonium), Aneesh Pradhan (tabla), Dhruva Gosh (Sarangi) and her disciple Roopa Sarkar (vocal support) lent excellent support.

Kishori Amonkar began the concert around 1 P.M. She got off to a slow start on Gowd Sarang. She unleashed magical phrases and

masterly taans. A piece in Soor Sarang was melodic. She concluded with Bhairavi. Her favourite 'Babul mora' moved the audience. Walwalkar (harmonium), Milind Naikar (violin) and Balakrishna Iyer (tabla) gave able support. These sessions drew a housefull audience which included famed actors Shashikapoor, Producer Vijay Anand and Gazal singer Rajendra Mehta.

Navarathri music concerts

Mysore Sangeetha Vidyalaya held a Youth music festival for three days during the Dasara in the premises of Sri Guruvayur Appan Temple, Dombivili, Mumbai. On the day one, the senior students of the Vidyalaya Mahalakshmi and Sukanya along with their troupe performed with ease and featured several Devi krithis.

On the second and third day of the festival, the Vidwath students of the Vidyalaya Subramanya and Sowmya endeared themselves to the rasikas with their neat ragaalapana, neravals and kalpanaswaras. Accompanied by Anuthama (violin) and Venkataraman (mridanga) both of them were appreciated by the large gathering.

On the Vijayadashami day, Vidyalaya celebrated Sri Sharada pooja. Reputed singer and the principal of the Vidyalaya Uma Nagabhushan directed a group performance by her students featuring extensively 20 krithis on Saraswathi ranging from the famous pillari geetha 'Vara Veena' (Mohana) to Dikshitar's 'Saraswatheem Bhagavatheem'. Rajeshwari (violin) and Venkataraman (mridanga) were the accompanists.---FOC.

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LEISURE

QUIZ OF FINE ARTS....2

1. What is a double-faced diamond?
2. What is Draksha rasa?
3. What is its significance in music?
4. What forms the basis for it?
5. Give an example for Draksha rasa?
6. What is the specialty of Thyagaraja's kritis?
7. What is Thaat in Hindustani music?
8. How many Thaats are there?
9. Name the major item of a Bharatanatyam recital?
10. Name two or three items which are common to Karnataka music and Bharatanatyam recitals?

SOLUTION TO FINE ARTS QUIZ....1

1. The third string of the violin tuned to the note, panchama of the mandra sthayi. In violins tuned in madhyama shruti, this string is tuned to the sadharana shudha or key-note.
2. Quick tempo. This is the third degree of speed.
3. The technical term signifying the music of a composition as distinguished from the term 'Maatu' which signifies the sahitya or the libretto of the composition.
4. This is the 9th melakaratha raga. It has shuddha rishabha, sadharana gandhara, shuddha madhyama, shuddha rishavaha and kakali nishadha. A morning raga.
5. 'Teliyaleru Rama'.
6. This is the drum used to provide rhythmic accompaniment in nagaswara concerts. The Tamil word for it is 'Tavil'.
7. The nagaswara band is called periyal (big) melam. It is intended for outdoor music. The dance band is chinna melam. It is intended for indoor music. It is soft and pleasing.
8. It is a form of Hindusthani music. It is also called Dhruva Pada. It is sung in a slow tempo. Asthaya, Antara, Sanchari and Abhog are the four sections in it.
9. A raga totally free from any dosha or defect. Such ragas can be sung on all auspicious occasions.
10. Mohana, Madhyamavathi and Sowrashtri are Dosha ruhitha ragas.

PHOTO QUIZ....2

Name this art form and the artist?



SOLUTION TO PHOTO QUIZ....1

Well-known exponent of Hindusthani music Sawar Gandharva.

Though an amateur artist, Dr. Manjunath Bhatta, Professor and Head of Dept. of Sanskrit, Vijaya Degree College, gave an excellent account of himself in his short and impactful Yakshagana recital held at BHIS First Grade College, Jayanagar, in connection with the celebration of the birth centenary of Dr. Shivaram Karanth.



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